

# KERAMIC STUDIO

Vol. XII. No. 6

SYRACUSE, NEW YORK

October 1910



WE present this month a showing of the design class work of Miss Maud Mason, of New York. We regret that through misunderstanding we are unable to show photographs of finished work as we had hoped. Students will find the color sheet of especial value, both as a study in color combinations and as a demonstration of the possible variation of a subject for use as a motif in decoration. The basket of fruit or flowers as a motif admits of an infinite variety of interpretations, both in color and design. This color sheet is from designs by Miss Mason's class.

We would like to call the attention of those who are following the study course in ceramics by Miss Jetta Ehlers, which we are publishing by courtesy of the American Woman's League, to the fact that while we publish the lessons intact, the especial value given to it by the League is that the students do the work and send it for criticism to Mrs. Kathryn Cherry, who is in charge at University City, or they can explain their peculiar difficulties and get help from her. The criticism is the most helpful part of the course. Moreover, those who are trying to become honor students of the League and have a year's tuition at University City, not only free but receiving a salary of sixty dollars a month for expenses, can not do it by simply following the course as published in KERAMIC STUDIO. It must be taken up with Mrs. Cherry and she must pass upon one lesson before the student is allowed to go on to the next. Such a student must also take with the china painting lessons the course in ceramic design prepared by Mrs. Cherry, herself. This is the only course in design as applied to ceramics that is published and is of inestimable value to the student of ceramics. Some members of the League, readers of KERAMIC STUDIO, have written to Mrs. Cherry that they have had the lessons up-to-date in KERAMIC STUDIO and want to begin work with her on the next. This is impossible. Any one taking the League course must begin at the beginning. She will be allowed to progress as rapidly as she is able.

Burley & Co., of Chicago, who have just held a competitive exhibition of overglaze decoration at their shop, as announced in the July KERAMIC STUDIO, will send us photographs of the successful pieces and some of the other interesting exhibits. We will be unable to show them before December on account of lack of space.

The November issue will be devoted to the class work of Mrs. Kathryn Cherry, of the American Woman's League. The supplement will be a design of a plate in gold and orange by Mrs. Cherry, herself.

The December supplement will be a decorative study of Larkspur by Miss Selma Case. This flower is so full of

decorative possibilities that we are surprised that so few decorators have used it. We would be glad to have submitted to us, designs on this motif. Another flower which should be more used is the Foxglove, with its spikes of pendant bells of pink or white with spotted throats. The Phlox, too, is still another very useful subject for decoration and not so hackneyed as many that are in use.

The January supplement will be a service or fruit plate of orange tree design, by Miss Mabel Dibble, of Chicago. It will be found very useful and attractive.

The February supplement will be a fine study of pink Rhododendrons, by Alice Willits Donaldson. It is more naturalistic than most of her studies, but extremely decorative and should prove very acceptable to our decorators.

The competition for "Little Things to Make" closes October the fifteenth. We are hoping for a Christmas number very full of these little things for Christmas presents. It will be published in plenty of time to be of use for the holidays. We are preparing a list of useful little objects for decoration, which can be procured for the Christmas trade, together with the addresses of the dealers who can supply them. This will be published in the December issue, coming out the last of November; plates and cups and saucers will not be considered in this competition. Nor any object larger than a small hot water pitcher.

We show this month a photograph of the first pieces made in the new pottery at Halcyon, California. It is the first work of amateurs and all built by hand as they have no potter's wheel as yet. The work is very commendable for beginners and promises well. When they have procured their wheel the decorations, no doubt, will take on a more conventionalized tone. At present the idea of decoration seems more allied to sculpture than to pottery decoration. There is, no doubt, a fascination about modeling natural forms and they have their place even in pottery, as paper weights, small figurines, etc. As decoration, however, they must be conventionalized to be appropriate, as a pottery form must be a thing of beauty itself, and the decoration should be subordinate as in overglaze work. A modeled thing must exist for itself alone. "No man can serve two masters," either the vase or other piece of pottery must be the important thing or the sculptured form. The latter is more beautiful alone than applied to a vase or dish. The vase or dish is more beautiful with a flat decoration which is not fully seen until examined closely, the beauty of the form being the first thing noted.

The pieces illustrated from the Halcyon Pottery show an exceedingly plastic clay, easily adaptable to modeling and carving; none of the pieces showing cracks in drying, while many are very thin and paper-like in effect. It would seem that they might almost make the little Banko teapots, which the Japanese make so charmingly.

## A COURSE IN CHINA DECORATION

By JETTA EHLERS

(Courtesy of the American Woman's League)

(CONTINUED)

## SEVENTH LESSON—USE OF LUSTRES

**L**USTRES almost come under the head of "stains," bearing much the same relation to the ordinary mineral colors, that the varnish stains do to common paint. They have a very high brilliant glaze, and are with a few exceptions very transparent.

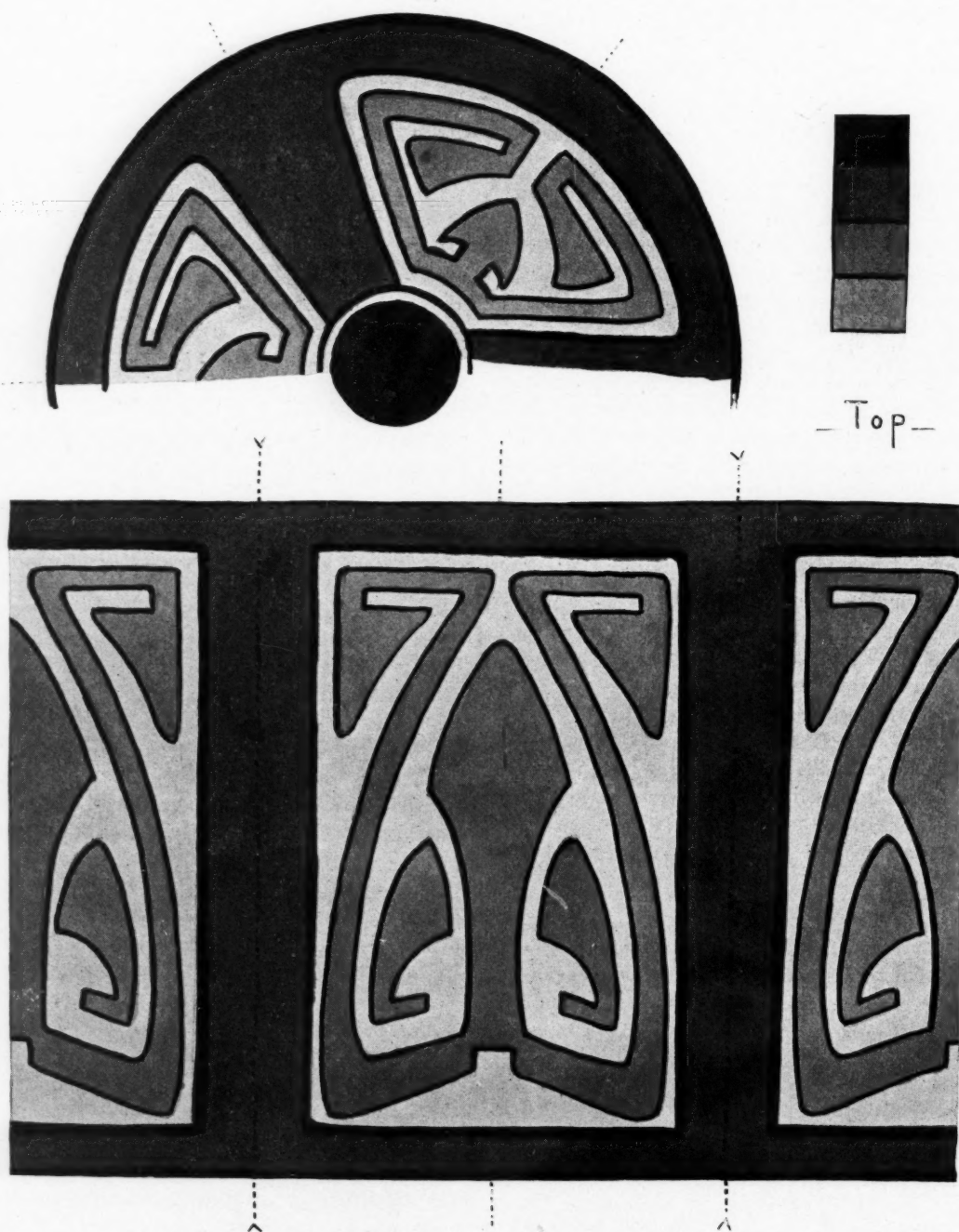
The use of metallic lustres in the decoration of pottery goes back several hundred years. The most celebrated wares of this kind being the Saracen, which includes the Hispano-Moresque, and that of Gubbio, made in Italy. Many fine specimens of these are to be found in the great Art Museums. More recently, in the day of our great-grandmothers, we find much of it being used on table ware.

Quaintly flaring cups, with bands of a purple-pink lustre, plates with scattered groups of flowers accented with dashes of lustre, and many similar pieces, were to be found in the "best cup-board" of most homes of that period. Pitchers covered with copper lustre, the shapes often very fine, were very popular.

The lustre was frequently relieved and further enhanced by the use of bands of solid color, which were often decorated with gay flowers or tiny figures. Pitchers or mugs of this description, in a good condition, bring very good prices, being much sought after by collectors or dealers.

Pieces of the old silver lustre are also highly valued, and seem to be more uncommon than the copper.

These old pieces are very cleverly imitated at the present time, and it needs the eye and hand of an expert, to distinguish between the real and the imitation. Of recent years much lustre has been used in the decoration of porcelain, its brilliant glaze and color being especially well



CRACKER JAR IN LUSTRE—JETTA EHLERS





JARDINERE TRUMPET VINE MOTIF

Treatment by Jessie M. Bard

**O**UTLINE design with Brown Green and fire it.  
 Second Fire—Oil the leaves, stems, the buds just above the flowers and the light bands and when partly dry dust with two parts Yellow Brown and one part Moss Green. Clean off any color that may have gone over the outline. Paint a flat wash on the flowers of one part Albert Yellow, one part Yellow Red and two Yellow Brown. The light center

in flower with a thin wash of Albert Yellow with a very little Yellow Brown added to it, the light cap on flower Yellow Brown.

Third Fire—Oil the dark background in lower part of jar and the dark part near the top and dust with two parts Pearl Grey, one part Brown Green and one Grey Yellow. Paint the light background with a thin wash of Grey Yellow.



**SURFACE PATTERN** **MISS MASON'S DESIGN CLASS**  
Motif, basket of flowers, giving interesting background spaces.  
For wood block printing.

adapted to conventional or purely decorative work. Lustres wear about as gold does, and that means that they do not wear particularly well. Like the gold they do not unite with the glaze, but remain on top. Bearing this in mind, do not use lustre, for instance, on a set of plates which are to be in constant daily use. In fact their very brilliant coloring makes it a matter for very careful thought in planning table ware. Much greater freedom may be observed in their use on vases, or other purely ornamental pieces, or pieces for occasional table use, such as orange, salad, or nut bowls, bouillon cups, etc. Some few of these lustre colors may be relied upon to come out a certain way, but there is a large element of chance even in the use of these, which perhaps explains their fascination. Beautiful effects are produced by using one lustre over another, each coat being fired before applying another over it. Some exquisite iridescent effects are obtained by their use over burnished gold or silver. Treated in this manner, they produce soft metallic effects which are particularly handsome on small choice pieces for the cabinet, or in combination with lustres used in the ordinary way. This may be still further varied by the addition of ground-laid color, enamels, raised-paste and black or other color outlines. In fact the decorator need feel no limitations in planning an elaborate piece. Just keep in mind the question of the fitness of things.

In a former lesson we considered the suitability of quiet restful things for the table. Be very careful therefore when doing things in lustre for that purpose. A set for black coffee gives one scope for rather rich treatment for example, but be very careful in carrying out such an idea.

Think of it placed on white linen, and in juxtaposition to delicate dainty china.

If it is so strong in color and obtrusive with its brilliant glitter as to practically "down" everything else, do not use it. The table should be kept harmonious in color, a thing of quiet elegance, rather than a motley array suggesting an oriental bazaar.

Before carrying out the problem given with this lesson, the student is advised to make a test plate. Carry each lustre across the entire plate in bands, using a small square shader, making each band as wide as the spread of the brush will allow, and leaving a small space between each color.

With the pen and outlining mixture number each color, or, better still mark with its name. Have this fired, then holding the plate so that the first bands are perpendicular, use the lustres in the same order across the plate horizontally, forming a plaid. Have this fired, and you will then have a test plate showing the quality of each lustre, either used alone, or over each of the others.

While the effect is rather wild, you will find it an invaluable reference when planning color schemes for your lustre work. A word here on the practice of making tests and working out experiments. If our amateur decorators could only see the wisdom of doing so, before undertaking to carry through some of the things they attempt! But with cheerful assurance that "it will all come out right in the firing" they rush at things, and so we have these wondrous specimens of "hand-painted" china. Faced with them, you inwardly groan. Forced to say something you exclaim, "I didn't think you had it in you."

Which same may mean much or little. No worker can consistently do good work, who does not thoroughly *know* her materials; just as the musician must know his key-board. The test-plate described in this article will help you very quickly to become acquainted with the lustres, and in like manner you may become familiar with the colors, enamels, etc.

#### LUSTRES FOR GENERAL USE

Yellow Brown	Steel Blue
Yellow	Black
Orange	Copper
Light Green	Ruby
Dark Green	Silver
Opal	Purple
Mother of Pearl	Covering for Gold

#### MATERIALS FOR LESSON

Copper lustre	Yellow Brown lustre
Steel Blue lustre	Light Green lustre
Overglaze Color—Black	
Brushes—Square shaders, No. 6, No. 4	
Lavender Oil	Outlining Brush
Alcohol	Hard lead pencil
Tracing paper	Silk and cotton wool for pads
Impression paper	Soft old silk to use as cloth to wipe china
Outlining pen	

#### SHAPE TO BE USED

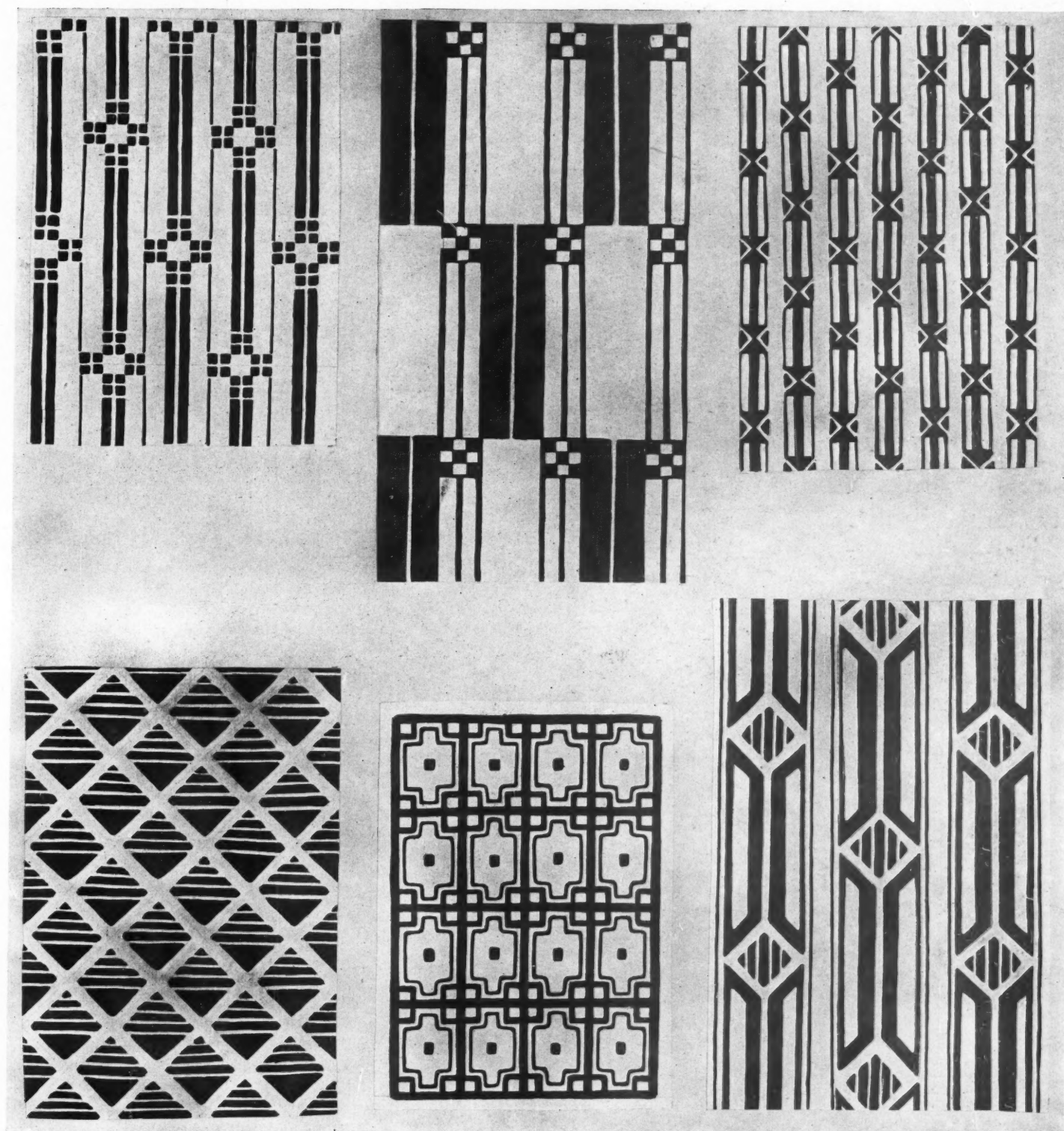
Biscuit Jar, known as the "Mason" jar. The jar for this lesson is the one of German or French make and not the original Beleck one.



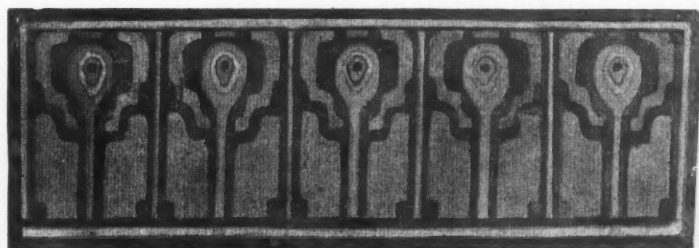
**BORDER DESIGN**

**MISS MASON'S DESIGN CLASS**

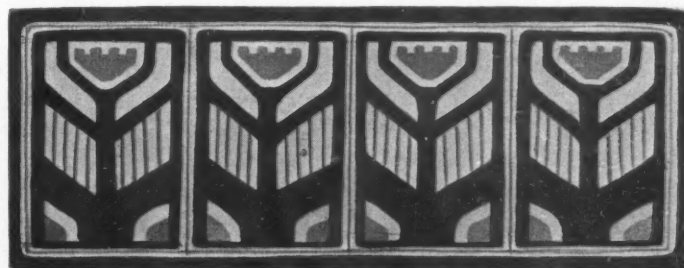




A SHEET OF SURFACE PATTERNS, ILLUSTRATING A VARIED ARRANGEMENT OF LINES AND DOTS.



BORDER DESIGN.



BORDER DESIGN.

WORK OF MISS MAUD MASON'S DESIGN CLASS.



"A MEDIAEVAL HUNT"—PLATE DESIGN—MISS H. HORSFALL.

Lustres come prepared for use in small bottles, in the form of an oily liquid. You will probably be astonished to find that they all look alike before firing, being a light yellowish brown in tone.

A few vary slightly from this, being more grey. They are imported in bulk from the other side, and bottled here. Those put up by different firms vary somewhat viz.:—the Yellow Brown of some catalogues being really Orange. Then again some dealers dilute or "bulk" the lustres, so be particular to buy only of reputable firms.

You will notice that no mention is made of turpentine in the list of materials for this lesson.

There are a few decided "don'ts" about lustre work. One of these is, don't use turpentine in connection with lustres in any way what-so-ever. Turpentine will stain

lustre everywhere it comes in contact with it. Do not therefore wipe with turpentine a piece of china on which you wish to use it.

The careful worker will wash the china in hot water. After drying thoroughly pass the hand quickly over the surface to remove any fuzz from the towel. Where a piece seems comparatively clean, and the water not at hand, wipe thoroughly with alcohol. It is best to use for this purpose a piece of silk, as this does not give off bits of lint and fuzz as cotton goods do. It is necessary to have china upon which you use lustre absolutely clean. It must be handled as little as possible for any moisture from the hands will result in spotted lustre. If you have a linty paint-rag or are wearing a dress which gives off fuzz, the tiny particles will settle in the wet lustre, and while almost





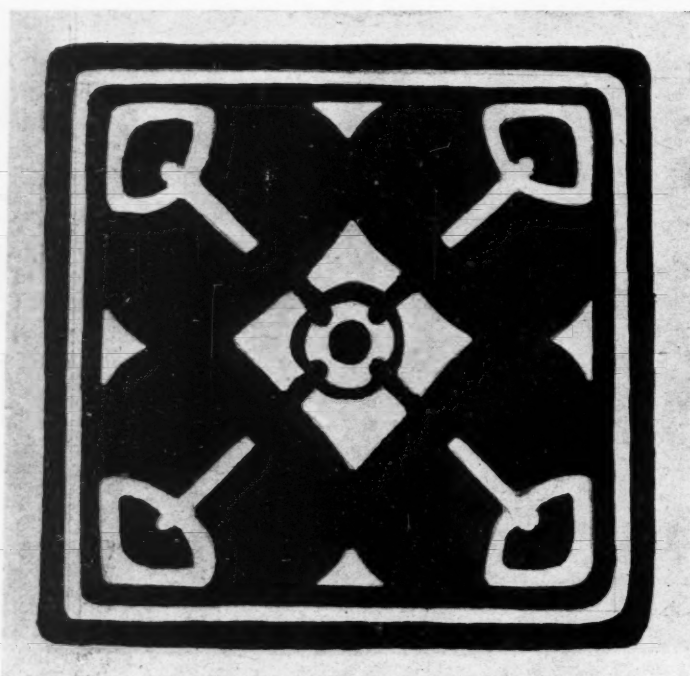
"A MEDIAEVAL HUNT"—PLATE DESIGN—MRS. J. UNGER.

imperceptible at the time, they will cause countless little white specks when the piece is fired.

Another cause of spotted lustre is moisture in the kiln, which settles on the china when the firing gets under way and causes bad spots. This may be done away with by leaving the kiln door ajar about a half inch for the first half hour.

This in no way retards the firing and will do more to insure good firing of lustres than perhaps any other one thing. By leaving the door open in this manner all the fumes and moisture are thoroughly carried off. One of the best helps to putting on an even coat of lustre is to first wipe the surface of the china very lightly with lavender oil. In doing this be particular to use but a small quantity of lavender, only slightly moistening the silk with it. This will leave a thin film of oil on the china which very materi-

ally assists in keeping the lustre open until the padding is finished. This is especially helpful in putting in linings for bowls, etc., or in going over a large surface with a solid tint. Another emphatic "don't" is, do not use the same brush for different lustres, without first washing out all traces of one lustre before using it for another. Where one can, it is best to keep a brush for each lustre. This saves endless washing and cleaning. However it is often the case that brushes are limited in number. Where this is so, wash the brush in alcohol and then with soap and water, rinsing thoroughly. Press out all the moisture you can on the towel, then dry the brush thoroughly by fluffing it against the hand. The heat of the hand will assist the drying and has the added advantage of not making the brush linty. Be sure it is perfectly dry before using as moisture is one of the three deadly enemies of lustre, the other two being dust and



Light and dark arrangement in a square.



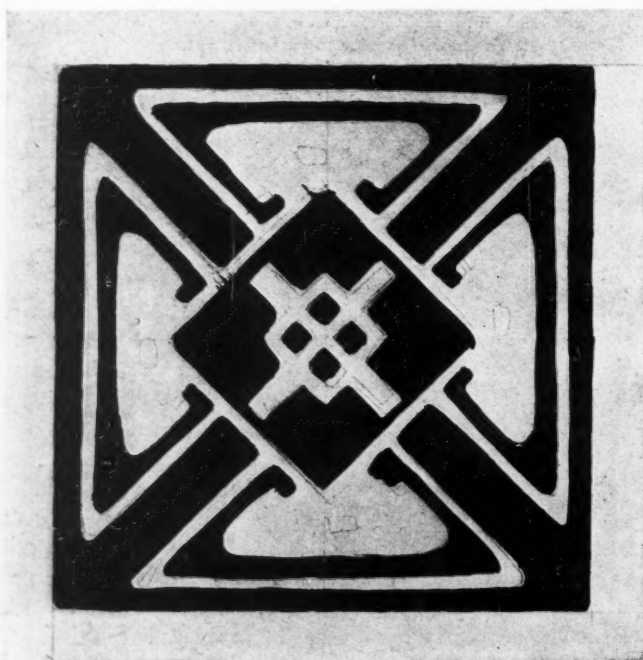
Straight line arrangement in a square.

turpentine. Where the brush is thoroughly cleaned and dried in this manner it may be safely used from one lustre to another. Lustres are peculiarly sensitive and are easily affected, hence the necessity of being careful not to mix them. If you keep a separate brush for each color, place a small elastic band around the bottle and when finished with that particular brush, slip it under the band where you will always have it ready for the next time.

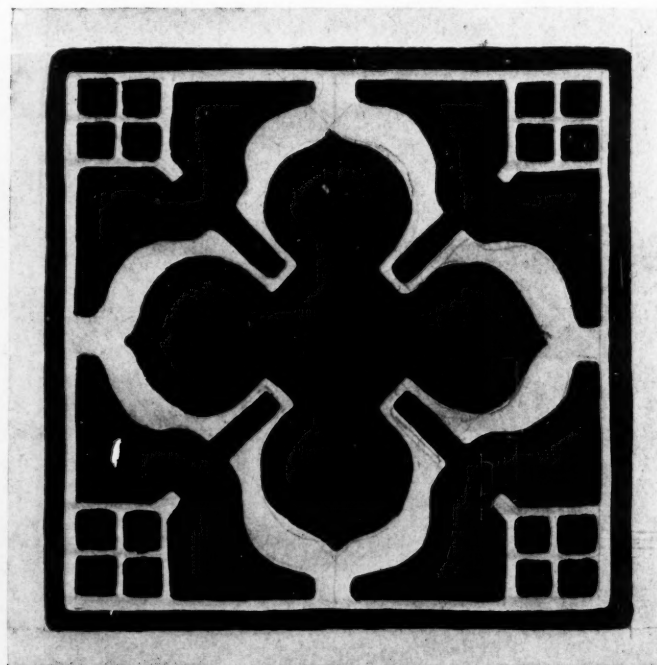
When you are through with a brush for the day wash it in alcohol and moisten with a bit of lavender oil which will keep the hair pliable. Do not wash lustre brushes in turpentine; use instead the alcohol or lavender and as a special precaution, a final washing with soap and water,

followed always by a thorough rinsing and drying. A very safe rule in lustre work is to take every possible precaution against carrying one lustre into another.

The ounce of prevention in this respect will save many pounds of cure. Do not put brushes away clogged with lustre. They will become absolutely hard and when you attempt to clean them the hairs will have become so brittle, that the slightest pressure will cause them to break. Your work will be full of broken bits of hair, and as these can not be removed without picking up the lustre, it is quickly to be seen that a little care of the brushes will amply repay you. In fact all brushes used for china-painting, would last longer if treated with more care than they usually receive.



Straight line arrangement in a square.



Design for wood block printing.





Design for a tile. Persian in feeling.

The average amateur lays brushes away filled with color and gummy with oil, and then wonders why the brush "won't work." There is still another "don't" on our list and that is do not attempt to patch up lustre which has become the least dry. If there are any bad places, wipe off the entire tint, using alcohol, and try again. In carrying out a design it is often necessary to take out only a section. In doing this use that faithful tool, a wooden tooth-pick with a bit of cotton, changing the cotton as it becomes soiled. Do not have this over-wet with alcohol very little will do the work.

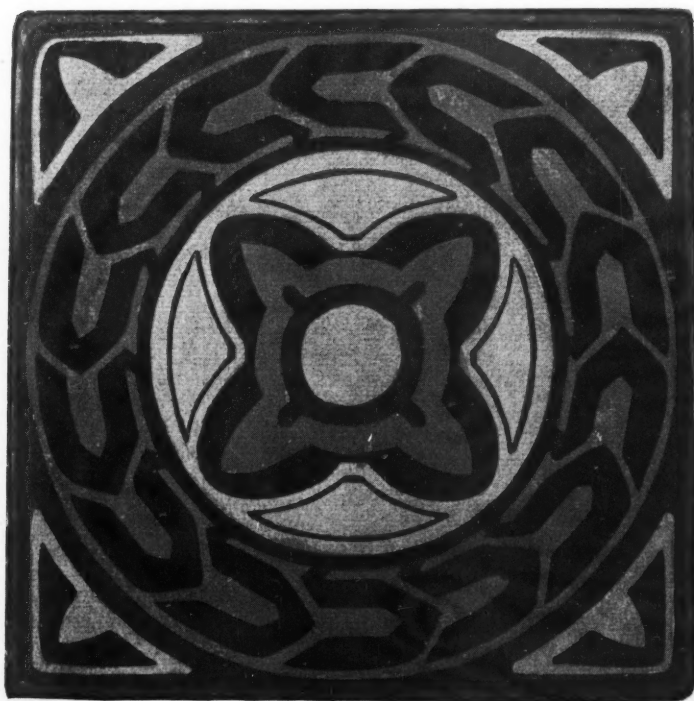


Design for a tile with Persian ornament as inspiration.

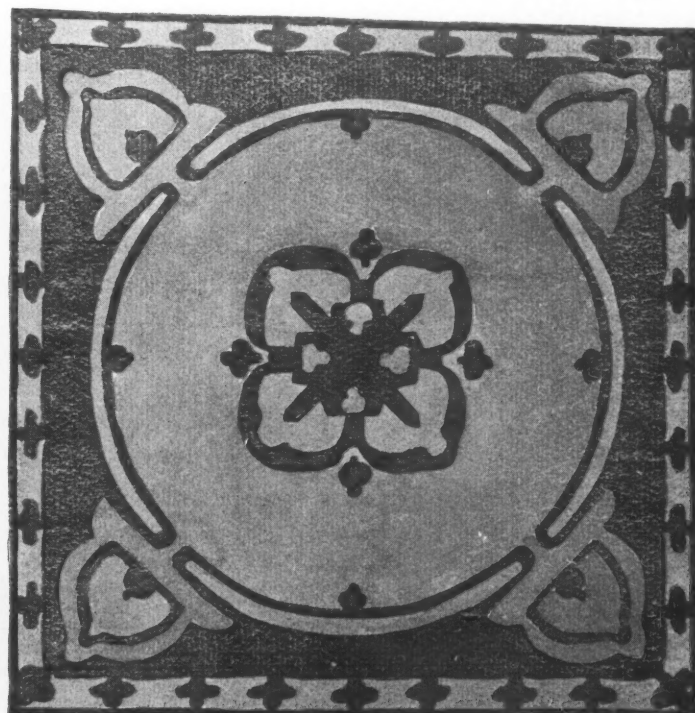
Emphasis is always laid upon cleanliness and neatness in ceramic work. No where is this so absolutely necessary as in lustre work.

Much of its difficulty arises from the neglect of these two cardinal virtues. The lustre is used from the bottle dipping the brush into it, and not pouring the lustre out into a receptacle. This would be wasteful on account of its rapid evaporation when exposed to the air.

As they dry so quickly one must be very expeditious in using them. Though the lavender oil will greatly assist in keeping the lustre open, the work must be done as rapidly

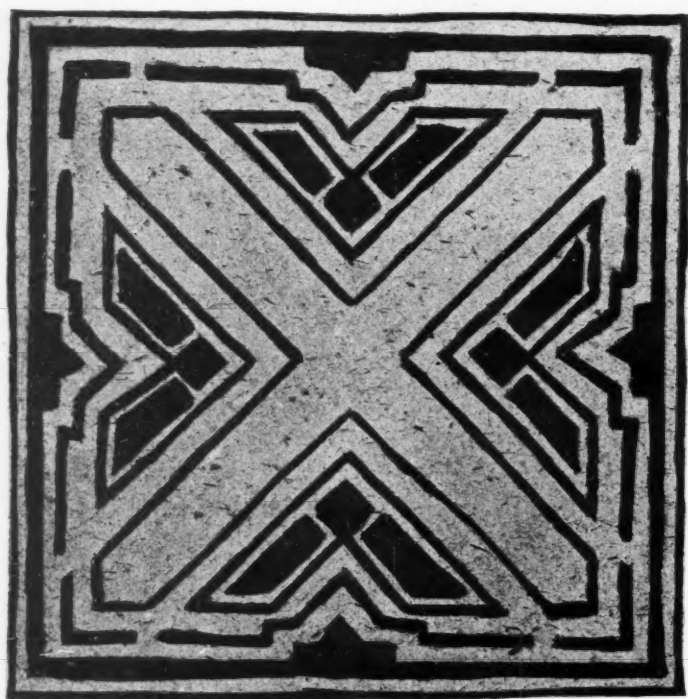


Design for a tile with leaf form as motif.

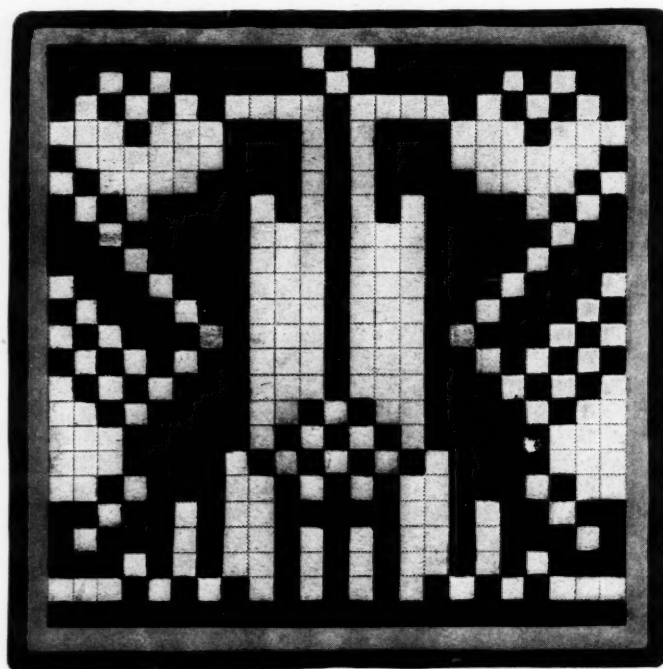


Design for a tile with leaf form as motif.

MISS MASON'S DESIGN CLASS.



Straight line arrangement in a square.



Design for cross-stitch embroidery.

as possible. The bottles are small and easily upset, so to guard against this when using them, stand the bottle in a small glass or cup.

Still another convenient way is to cut holes the shape of the bottles in a box lid into which you may fit them. Cut down the box itself until it is about half the height of a lustre bottle, then replace the lid and slip the bottles into the openings. This may not be a very handsome affair but it is very convenient and serves to keep the lustres upright. They will not spill so easily if so placed, neither does sediment gather so quickly if they are kept standing. Mark each cork with the name of the contents of the bottle. The

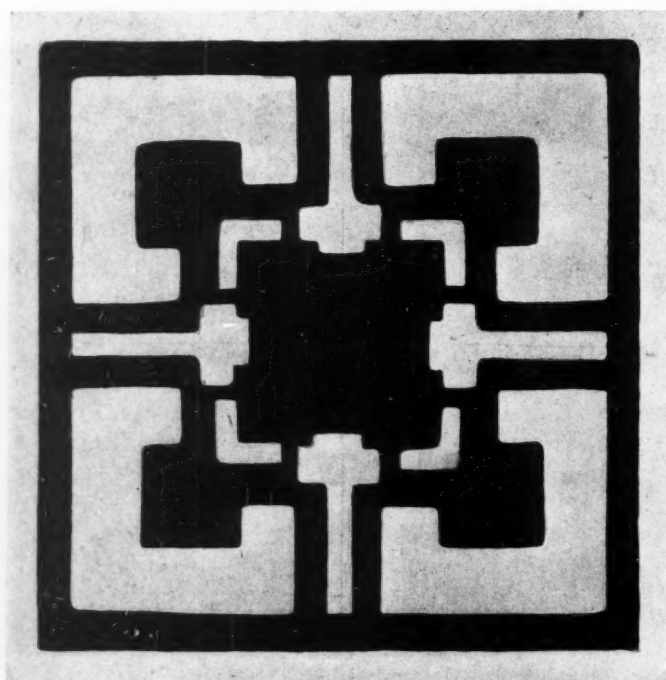
lustres are so sensitive that occasionally the contents of a bottle have been spoiled by coming in contact with the cork from another. Unless your silk is unusually thick and firm, use two thicknesses in making pounces for padding lustres.

If the silk is very thin use even three thicknesses. There are only a few of the lustres that are opaque and these are seldom if ever padded.

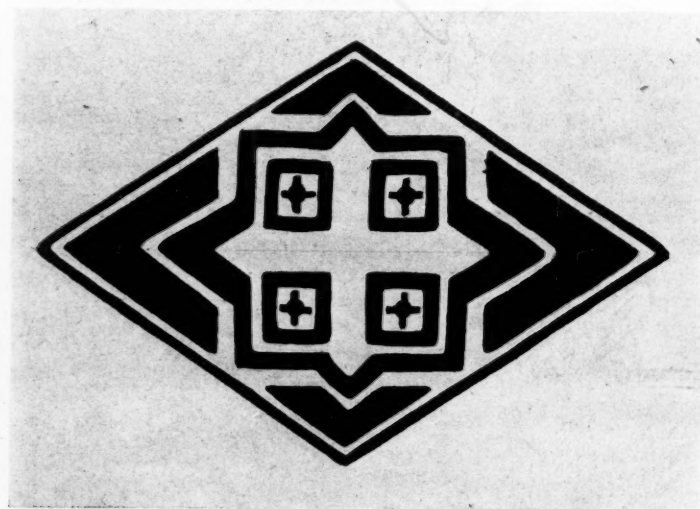
These are black, silver, copper and gold. The other lustres may be padded or not, according to the style in which they are used.

Many beautiful effects are obtained on china which has a very irregular surface, being fluted or deeply indented. On a surface such as this do not pad. Fill your brush well with the lustre and let the color run and settle a bit in the modeling. This will produce very rich iridescent effects.

Where the surface to be covered is a smooth one it is usually best to pad the lustre. This is best also where the surface is a large one.



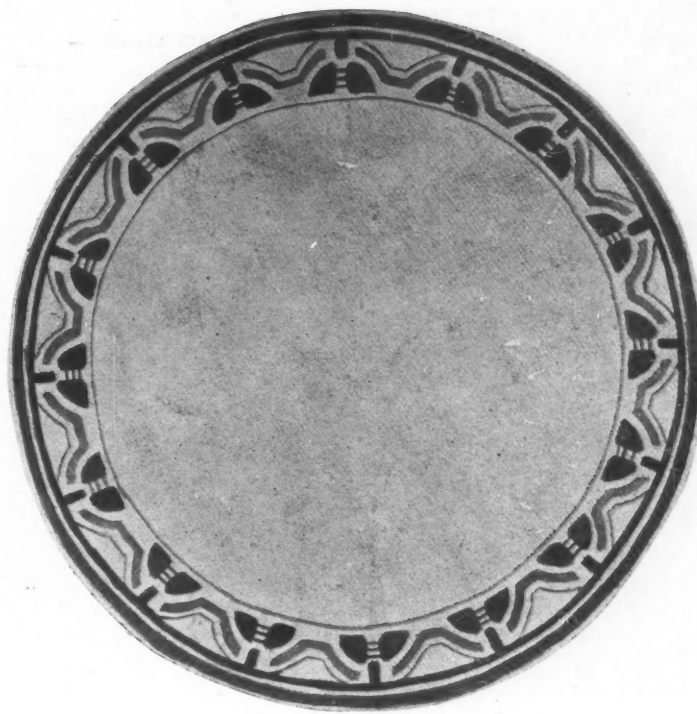
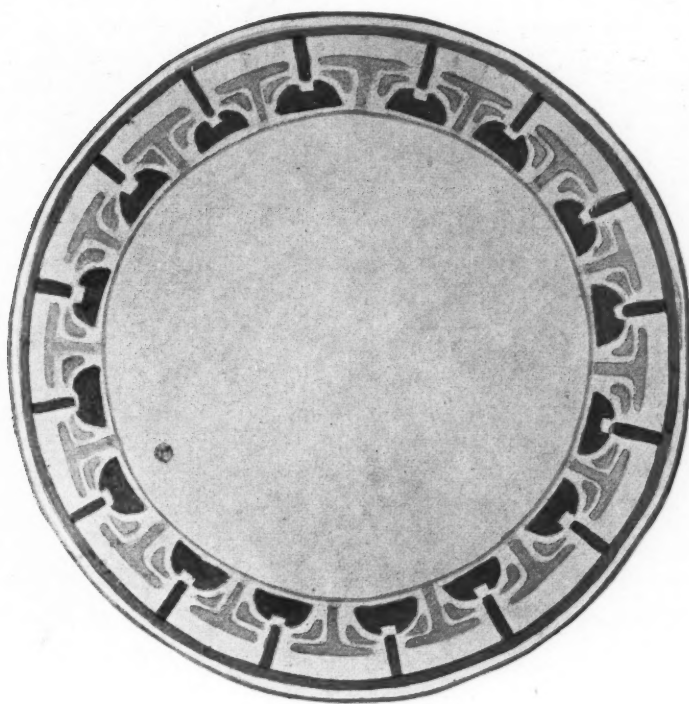
Fine arrangement of a simple theme.



Straight line arrangement in a diamond.

MISS MASON'S DESIGN CLASS.





Small plates having for their decoration the simplest arrangement of a flower motif in three tones.

#### THE DESIGN CLASS

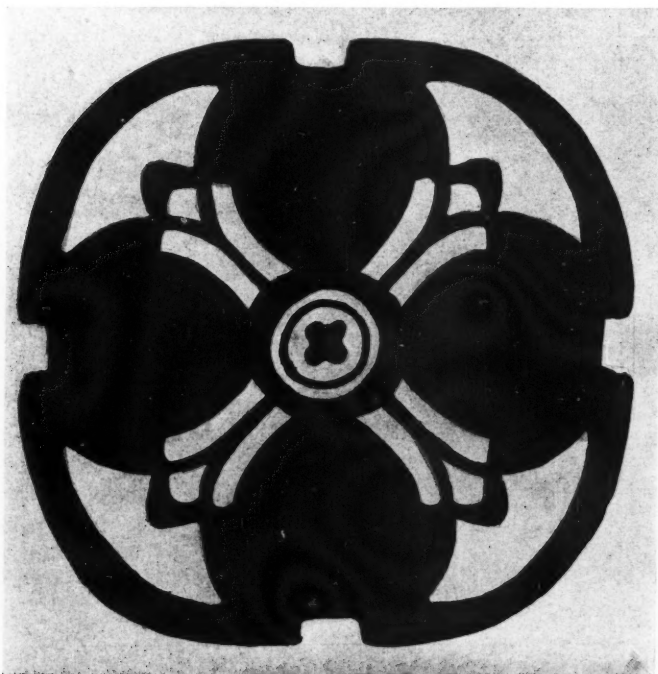
*M. M. Mason*

THE designs shown in this number of the KERAMIC STUDIO were selected from the available work of my classes in New York, Washington and Indianapolis; and I regret that there was not room for much other work which was equally interesting.

Our object in these classes is a study of the principles of design and their application to various craft purposes. As a thorough and all round appreciation of art expression is never attained through the study of one subject, therefore we endeavor to adapt our ideas, in accordance with art

principles, to the various crafts—primarily to the decoration of porcelain, as a large majority of the class are interested in that special craft, but also to surface patterns for numberless purposes, block printing, stenciling, weaving, embroidery, etc. First we begin with the simplest of motifs, lines and dots, composing border and surface designs, and keeping in mind the principles of arrangement, etc. From this, the work is developed step by step, to more complicated and imaginative motifs.

For the subject of some of our plate designs "A Medieval Hunt" was the motif, again "A Basket of Fruit," or "Flowers", etc.



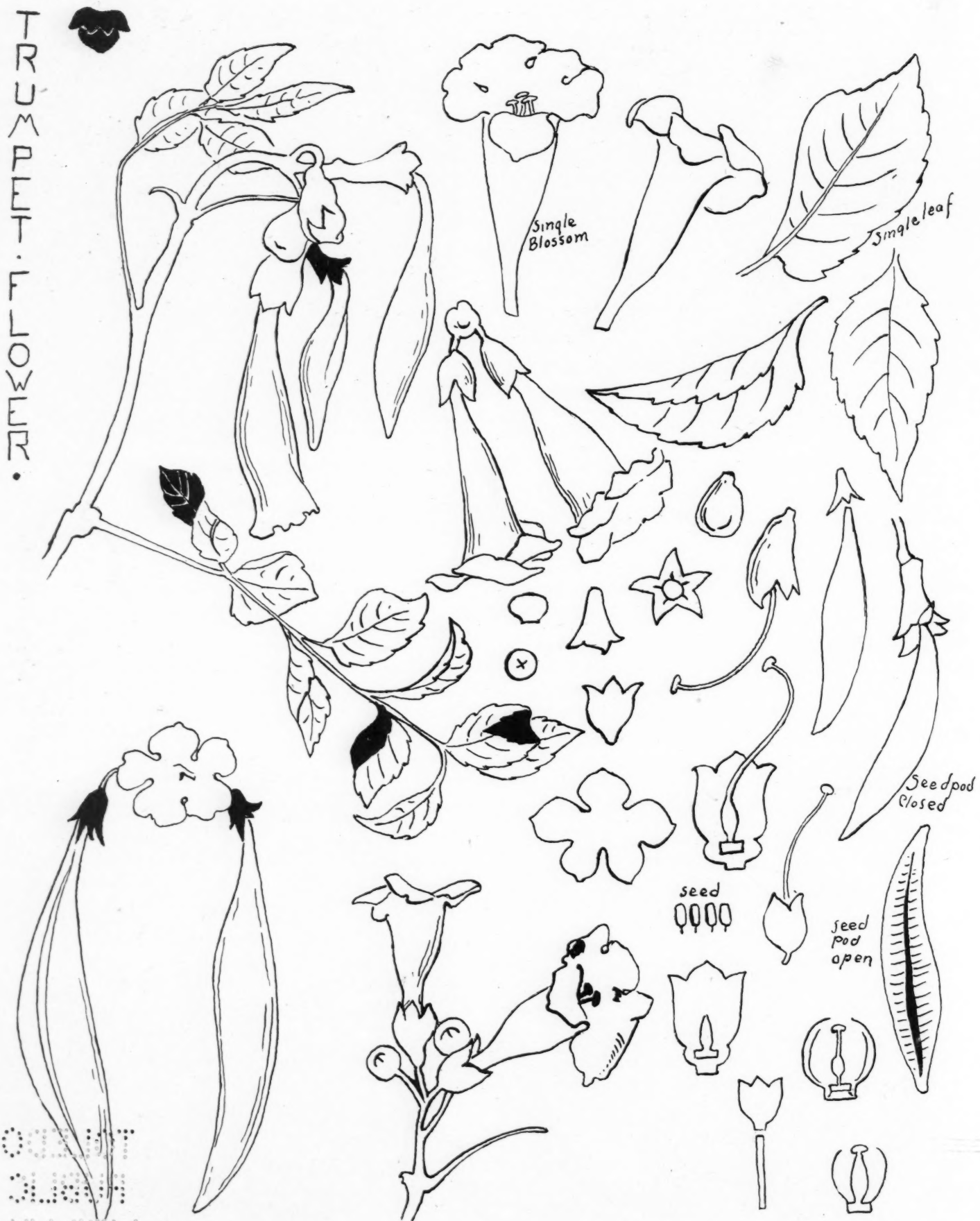
Design for a wood block.



An arrangement in a circle based on a flower form.

MISS MASON'S DESIGN CLASS.

TRUMPET FLOWER IN DETAIL.

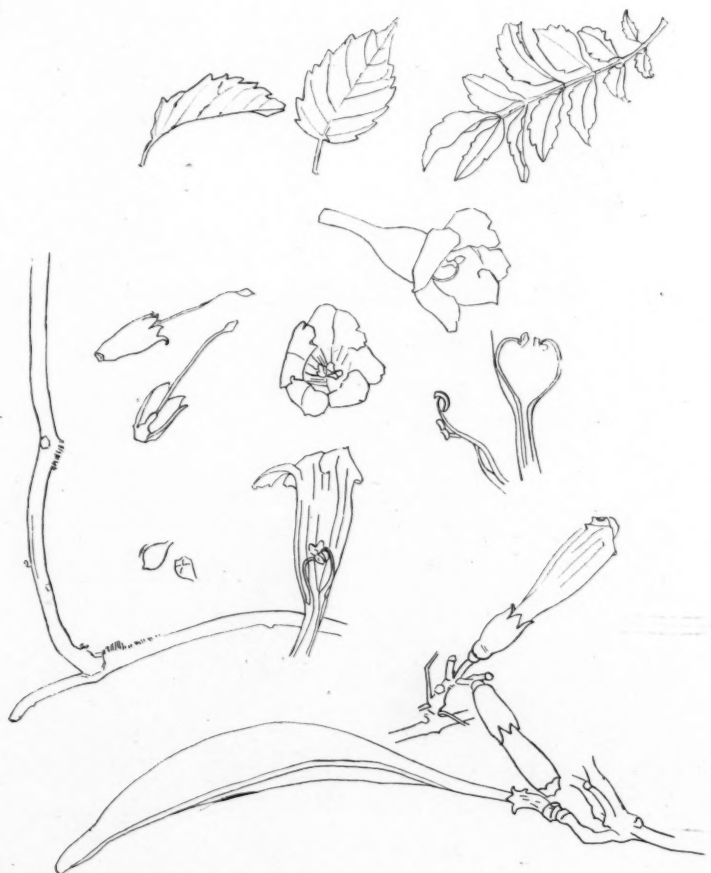
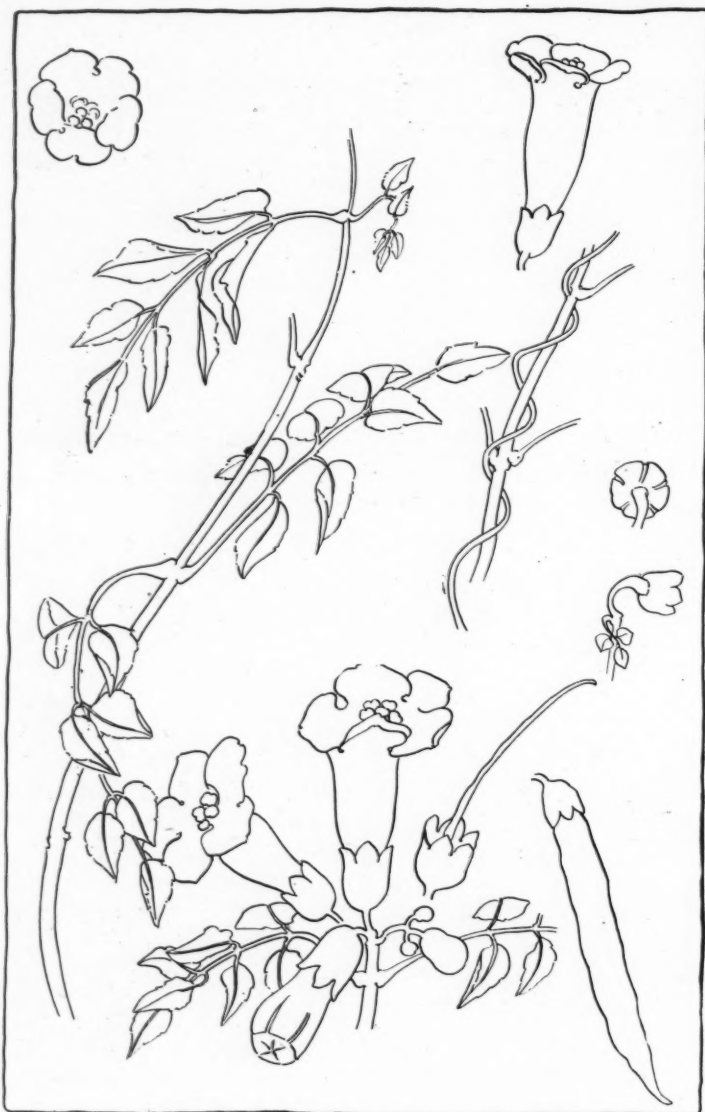


TRUMPET FLOWER IN DETAIL—ALICE SHARRARD



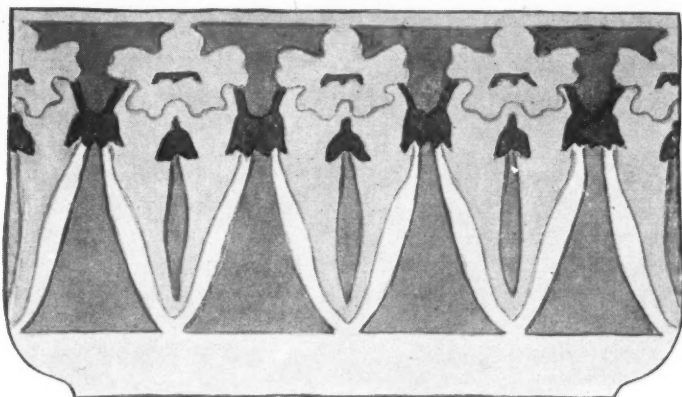


TRUMPET VINE—M. E. HULBERT.



TRUMPET FLOWER IN DETAIL—BESSIE LEMLEY.





SMALL BOWL—ALICE SHARRARD



TRUMPET FLOWER MOTIF—BESSIE LEMLEY

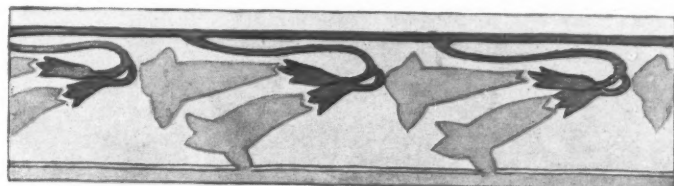
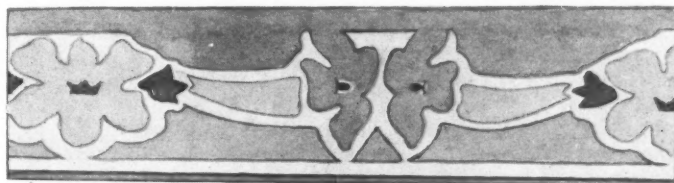
## SMALL BOWL

*Treatment by Jessie M. Bard*

**O**UTLINE and caps of the pods in gold, also a band at top and bottom.

Second Fire—Center of blossom Albert Yellow and a very little Yellow Brown painted in quite heavy and a thin wash of the mixture over the dark pod. Light background is a very thin wash of Yellow Brown two parts and one part Yellow Green. Lower part of dark background is Yellow Brown Lustre and upper part is Orange Lustre.

Third Fire—Wash White Lustre over the orange to make it hold and retouch gold.



## TRUMPET FLOWER BORDERS

*Treatment by Jessie M. Bard*

**N**O. 1—Stem and outline in gold. The long bud is a thin wash of two parts Copenhagen Blue and one part Aztec Blue. Smaller bud a heavy wash of two parts Aztec Blue, one Violet and one Copenhagen Blue.

No. 2—Outline with gold. Bud is Yellow Lustre and stem Yellow Brown Lustre.

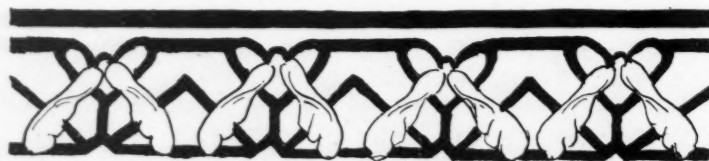
No. 3—Leaves and upper band, Apple Green and a little Violet. Caps and outline two parts Shading Green, one part Copenhagen Blue, one-half Apple Green. Blossom and lower band two parts Meissen Brown and one part Yellow Brown.

No. 4—Light blossom and bud Yellow Brown and a little Albert Yellow; dark blossom and upper band, Auburn and a little Yellow Brown; dark centers and caps, Auburn and a little Black.

No. 5—Stem, cap and band at the bottom oiled and dusted with equal parts Apple Green and Pearl Grey. Blossom and fine line at bottom in white gold.



TRUMPET FLOWER.



MAPLE SEEDLINGS BORDERS—MARIAM L. CANDLER.

## TRUMPET FLOWER

*Treatment by Jessie M. Bard*

**F**LOWERS, Yellow Brown and Yellow Red for the lighter blossoms and shade with Blood Red, toward centers. Blood Red and Yellow Brown for the darker ones. Stamen are Albert Yellow; caps Moss Green and Yellow Brown. Leaves, Moss Green and Albert Yellow for lights, shading with Brown Green and Yellow Brown. Stems, Moss Green and Violet. Background, Albert Yellow and Moss Green for general wash and around blossoms use Yellow Brown and Brown Green.

Second Firing—Use same coloring as in first fire, strengthening the shadow sides of blossoms and leaves; use quite a little Yellow Red toward center of flowers.

## MAPLE SEEDLINGS BORDERS

*Treatment by Jessie M. Bard*

**N**O. 1. Outline seedling with Fry's Grey for Flesh, and a little Dark Green. Paint bands with Shading Green and a little Black.

Second Fire—Oil over entire band except seedlings with Fry's special tinting oil and dust with mixture of two parts ivory glaze, one Grey Green. Seedlings may be left white or wash a very thin wash of Lemon Yellow over them.

No. 2—Seedlings white gold. Upper band and stems in Roman gold.

## TREATMENT OF COLOR SUPPLEMENT

*Maud M. Mason*

**T**HE motifs reproduced in color are suggestive of various decorative uses, stenciling, embroidery, block printing and for the decoration of porcelain. In the latter case some of the medallions could be repeated at intervals with intervening panels of color forming borders suitable for punch or fruit bowls. Other motifs in the group are more suited to surface patterns.

In the motifs in which black or dark grey predominates, the best treatment of them on porcelain is to first paint in all the darks with Black to which one quarter French Grey has been added to weaken it, for it is not desirable to have the Black too dense and heavy. After firing: Wash over with brilliant transparent colors, such as Dark Yellow Brown, Persian and Banding Blues, Royal or Yellow Green, Violet and Egg Yellow, in clear flat tones. When the above has been done and again fired, the entire piece can be washed with a mixture of French and Pearl Grey, and when dry, dusted with French Grey, if a soft greyed effect is desired; but if a warm rich scheme is liked better, the colors might be washed with a tone of Dark Yellow Brown to which a little Black has been added and dusted with the Neutral Yellow when thoroughly dry.

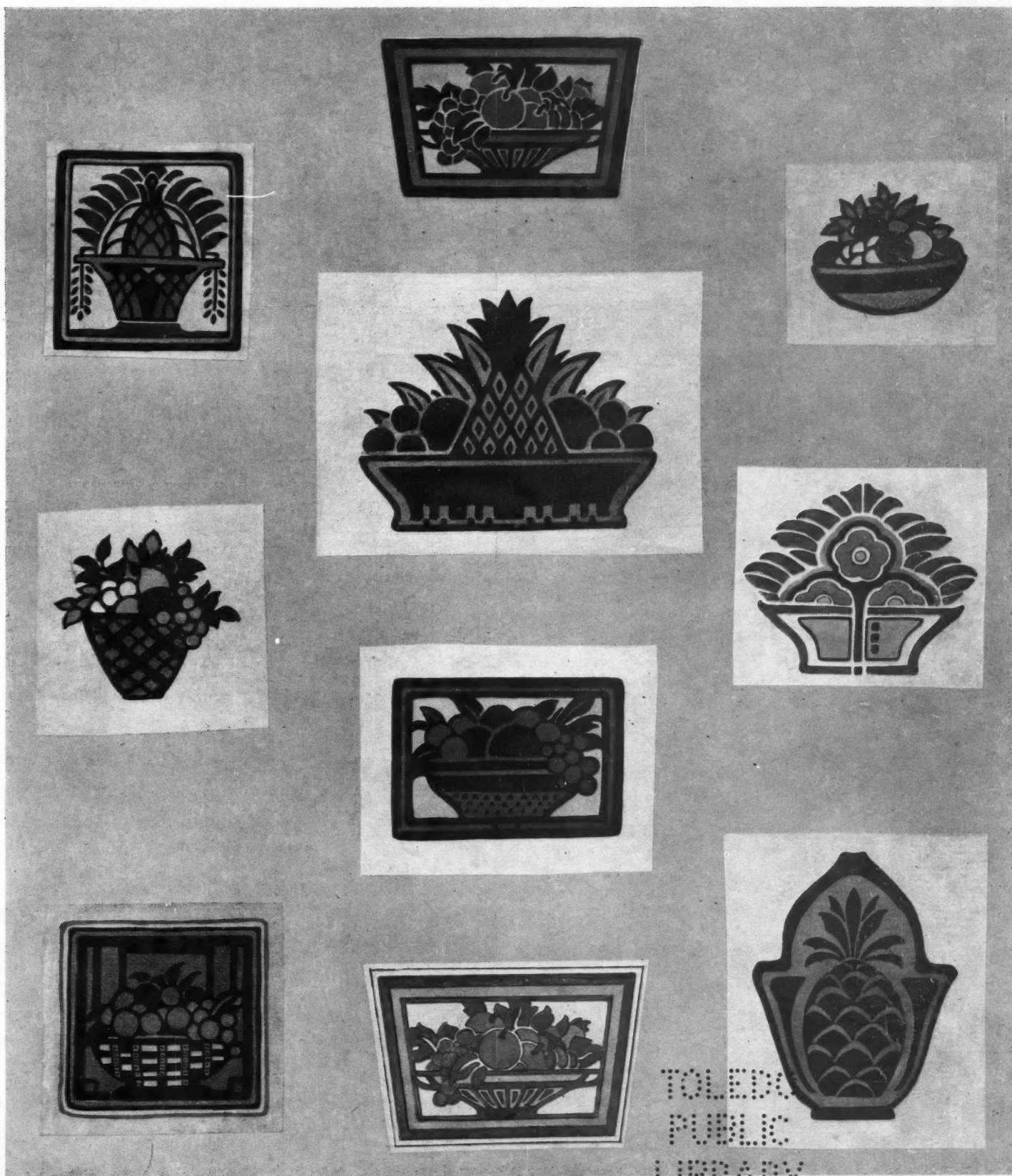
For the lower part of the bowl and possibly for the small intervening panels in such a border as suggested, either Neutral Yellow or Grey Green could be used effectively, very evenly laid with Grounding Oil.

## RED MAPLE (Page 127)

*Treatment by Jessie M. Bard*

**T**HE pods are painted with Blood Red; caps of pods, Moss Green. Blossoms, lights are a soft greenish yellow using Lemon Yellow and just a little Moss Green; centers Pompadour and Yellow Brown. Stems, Blood Red and Violet No. 2. Leaves, Moss Green and Yellow for lights and Brown Green and Yellow Green for shadows.





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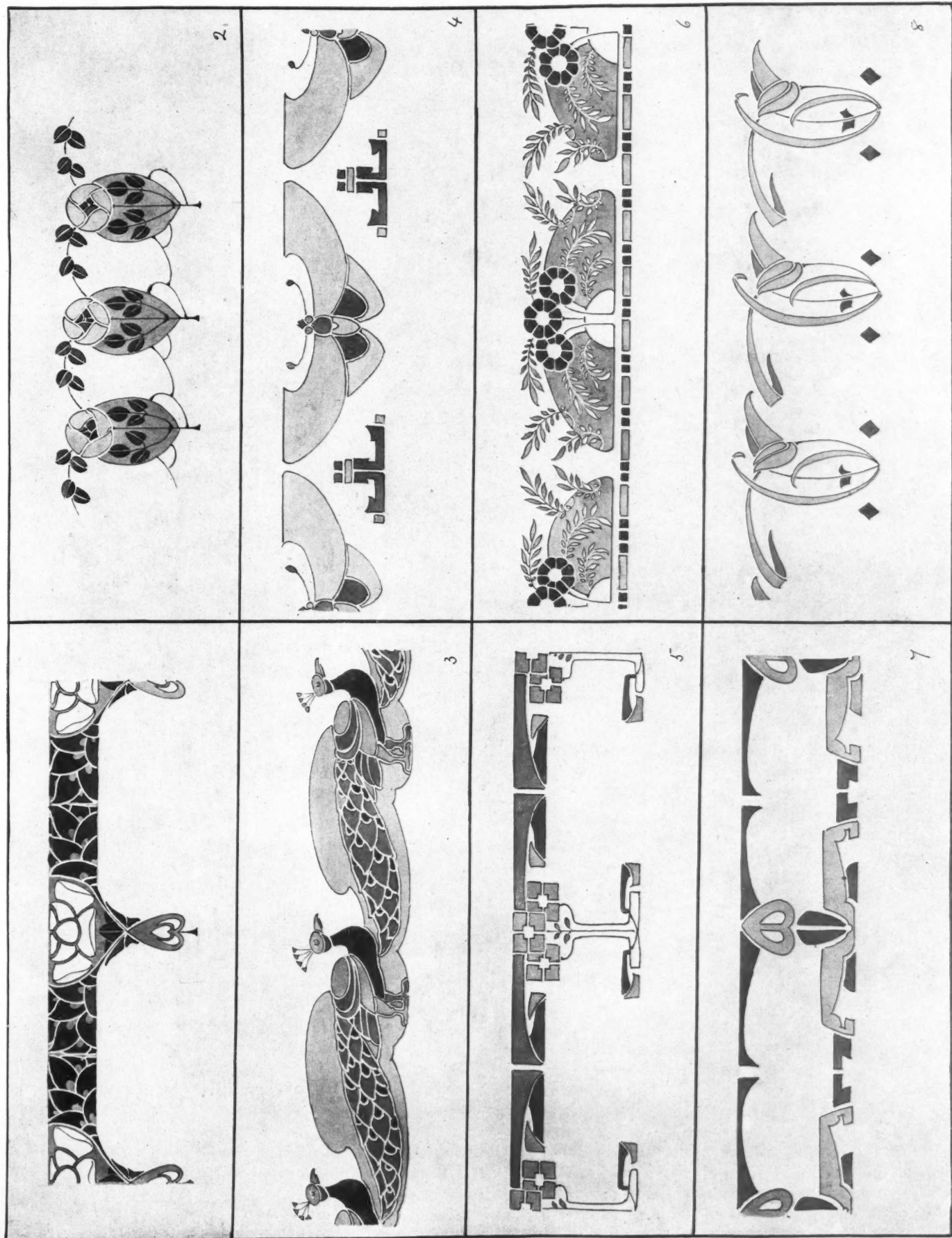
RED MAPLE—A. F. BRINTON.



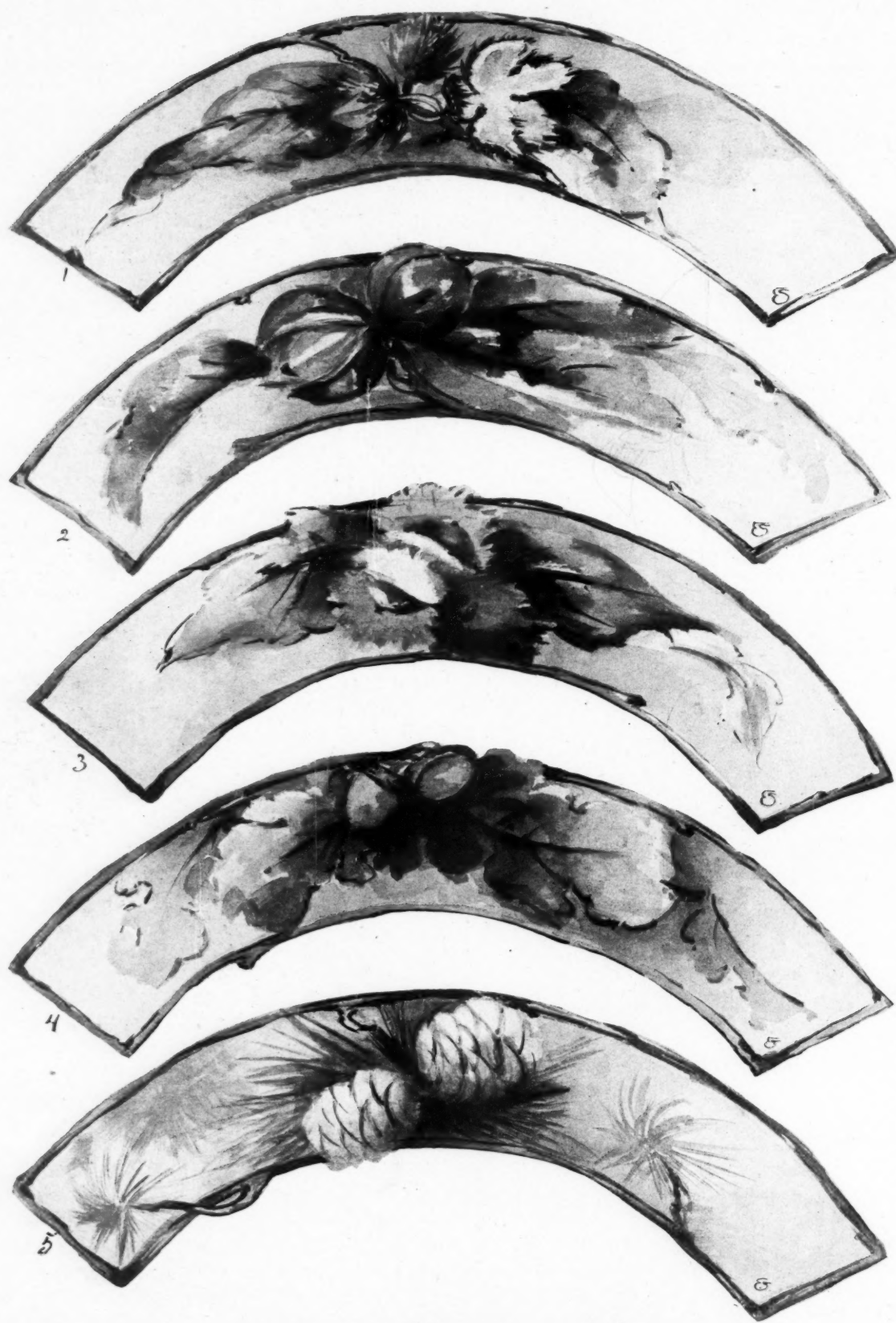
BRIDAL WREATH—IDA M. FERRIS.

**T**HE flowers are white, delicately shaded with Grey for Flesh, and Apple Green in centers. The stems are quite dark and brownish, using Auburn Brown and Blood Red. For shadow flowers use Violet No. 2 and Blood Red in warm lights and Violet and Deep Blue Green in cool shadows. Background light, use Lemon Yellow, and warm shadows use Violet and Blood Red with a few touches of Deep Blue Green next to the darkest grey shadows.





DESIGNS FOR POTTERY OR OVERGLAZE DECORATION—F. H. RHEAD.



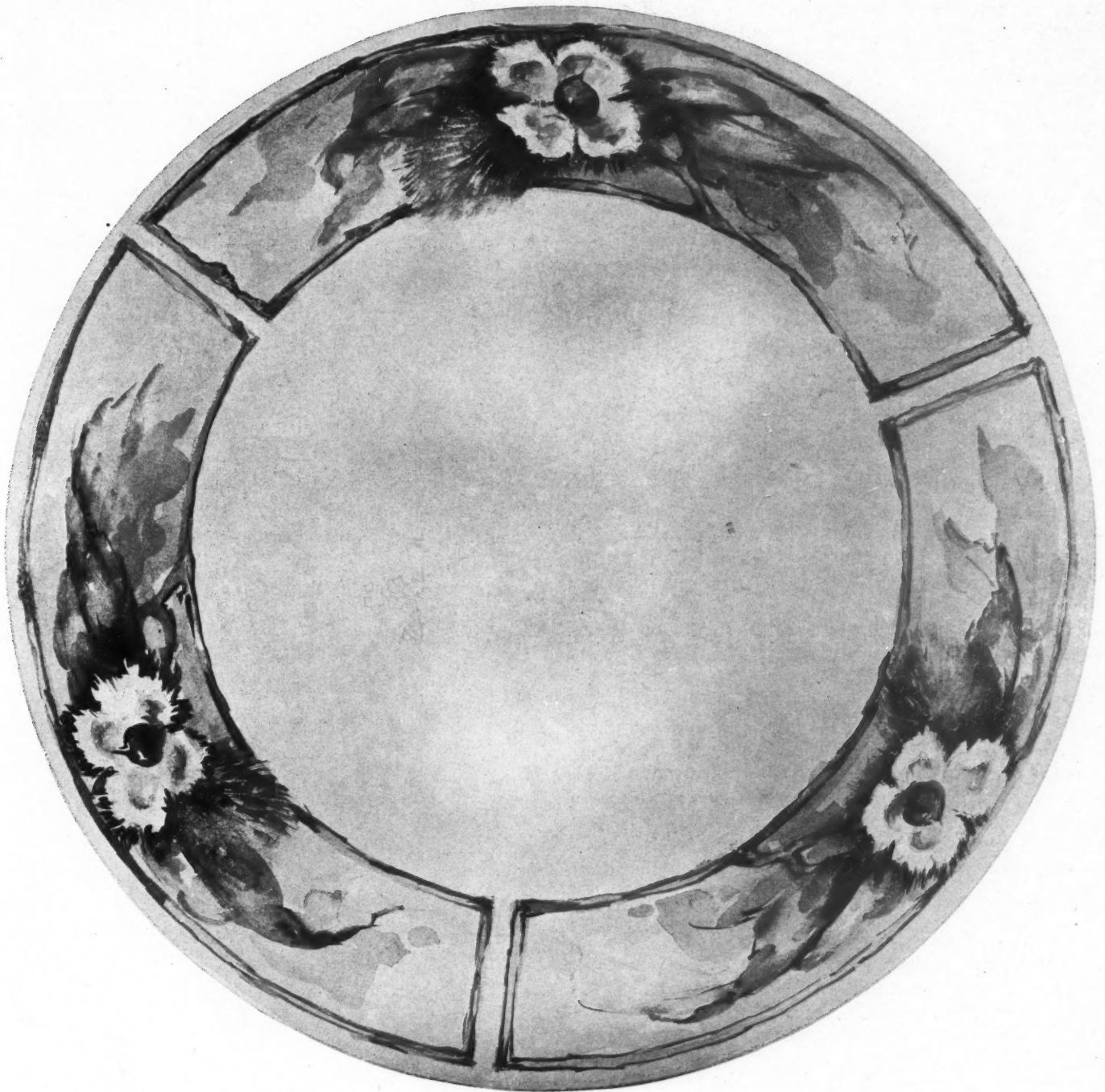
NUT DESIGNS FOR PLATES—E. STONER.

**D**IVIDE in six equal parts on plate divider; draw the ends of the three panels directly in line with the centre of the plate. The open space should come in line with the center of the opposite panel. Draw the long, circular lines of the panel. If the design is traced, it will insure symmetry and equal spotting of color. Go over the design with India ink, if there is danger of losing your outline. A little experience and care will teach you to avoid this.

The Palette for the six nut plates: Lemon Yellow, Yellow Brown, Finishing Brown, Hair Brown, Dark Green, Brown Green and Yellow Green, Sevres Blue, Ruby and Brunswick Black and Yellow Red.

The background is washed in first and as the general tones run to yellow and browns, lift a small portion of Lemon Yellow to an open space on your palette with your background brush; or for these small panels, a No. 10 square





BOWL (No. 6 Design)—E. STONER.

shader. Dip the tip end of the brush in turpentine and then in medium and color, mixing until the color is absorbed in the brush and when applied will make a long, even stroke. A little practice will teach you if you get it too thin or if it works too dry. The yellow tone is represented by the lightest tone in the study and should be carried almost to the outline of the design. Next apply Yellow Brown which is blocked or clouded over the yellow wash. Pounce this lightly with a silk pad but not enough to dry it or obliterate the blocky brush stroke. Next mix a Grey in your brush of Dark Green, Sevres Blue, using turpentine only. A touch of Ruby can be added to this Grey occasionally which warms it and gives the desired varied tones. With this color over the padded background, paint in the shadowy leaves which are kept flat, and next to the main body of the design occasional darker touches may be blended in of Brown Green and

Dark Green mixed. Take the wet pad which you used on your background, and very lightly and carefully pad the leaves which will soften and give the desired flat effect.

You are now ready for the design. If the color from your background has padded into the main leaves, simply let it draw in with the wash which you put on the leaf, in the same manner that you handle the color for the first wash on the background with the turpentine and oil. If the leaf is green, wash with Yellow Green, adding an occasional touch of Lemon Yellow or Deep Blue Green. The darkest touches are Brown Green and Dark Green. The two colors are mixed in the brush with a small amount of turpentine. Wipe the brush dry (do not dip in turpentine); with a light stroke drawing from the light to the dark, the strokes can be softened.

Wash all brown or reddish leaves with Yellow, always

keeping in mind the proper handling of the color. All washes with oil and turpentine mixed with the color in the brush and the darkest touches with turpentine only. Over the yellow block Yellow Brown, leaving sharp high-lights of the yellow. Now with Yellow Red shade a little darker not covering all the Yellow Brown. The darkest touches are of Hair Brown.

Detail for the shading of the nuts will be given according to the number of the design. Background and leaves should be in before the nuts are painted. Complete each panel at a working to insure the color keeping open.

NO. 1, BEECH NUTS—Wash open shell lightly with Yellow; shade with Brown Green; spike with Hair Brown, mixed with turpentine. Closed nuts are washed with Yellow Brown; shade with Hair Brown; spikes and all stems of same; leaves Green.

NO. 2, THE HICKORY NUT—Outside of hulls wash with Yellow Brown; shade with Brown Green and Hair Brown. Inside of hull and nut wash in Yellow and shade in Brown Green; leaves Green.

NO. 3, HAZEL NUT—Open shells wash lightly in Yellow Green; a little Blue in the lightest one, shade with Brown Green. Nut washed in Yellow Brown; shade in Yellow Red and Hair Brown. Closed nut of Yellow Brown, shaded with Hair Brown. Short leaf of Green; long one of Brown.

NO. 4, ACORN—Wash nut and shell with Yellow Brown. Shade nut with Hair Brown; shell in Finishing Brown; leaf under nut, Red; one under shell, Green.

NO. 5, PINE CONE—Paint spikes first with Brown Green and Dark Green; end spikes of Yellow Green; shadowy ones of Grey. Wash lightest tones on cones with a light tone of deep Blue Green; finish wash with Yellow Brown and shade darkest side with Hair Brown. Accent shells with Yellow Brown on light side, and Hair Brown on dark side.

NO. 6, CHESTNUT BURR—Open burr is washed with Yellow shaded with Yellow Brown, a touch of Yellow Red, and Brown Green. Where the spikes join the burrs, they are Hair Brown, but shade into Green at the ends. Nut is washed with Yellow Brown shaded with Hair Brown. The closed burr is washed in Yellow Green and spikes on dark side of Brown Green and Dark Green mixed.

All stems outlining panels and otherwise, are a wash of Yellow Brown shaded with Hair Brown with the darkest touches of Finishing Brown.

SECOND WORKING—Tint the entire plate with Ivory which is four parts Lemon Yellow, one part Black and two parts Yellow Brown. Apply with oil; pad evenly. Should the background in the panels need strengthening in the darkest part, block the color on again and pad with wet pad. Re-wash and strengthen shadows on leaves, accenting veins and edges with a fine liner and color mixed in brush with turpentine. With a pointed brush, pick out sharp high-lights; accent stems with Hair Brown and Finishing Brown in the same manner as leaves. Wash, shade and accent burrs, shells and nuts with same colors as first working, picking out sharp high-lights the last thing which can be done with the handle of the brush shaped flat.

## SALVIA

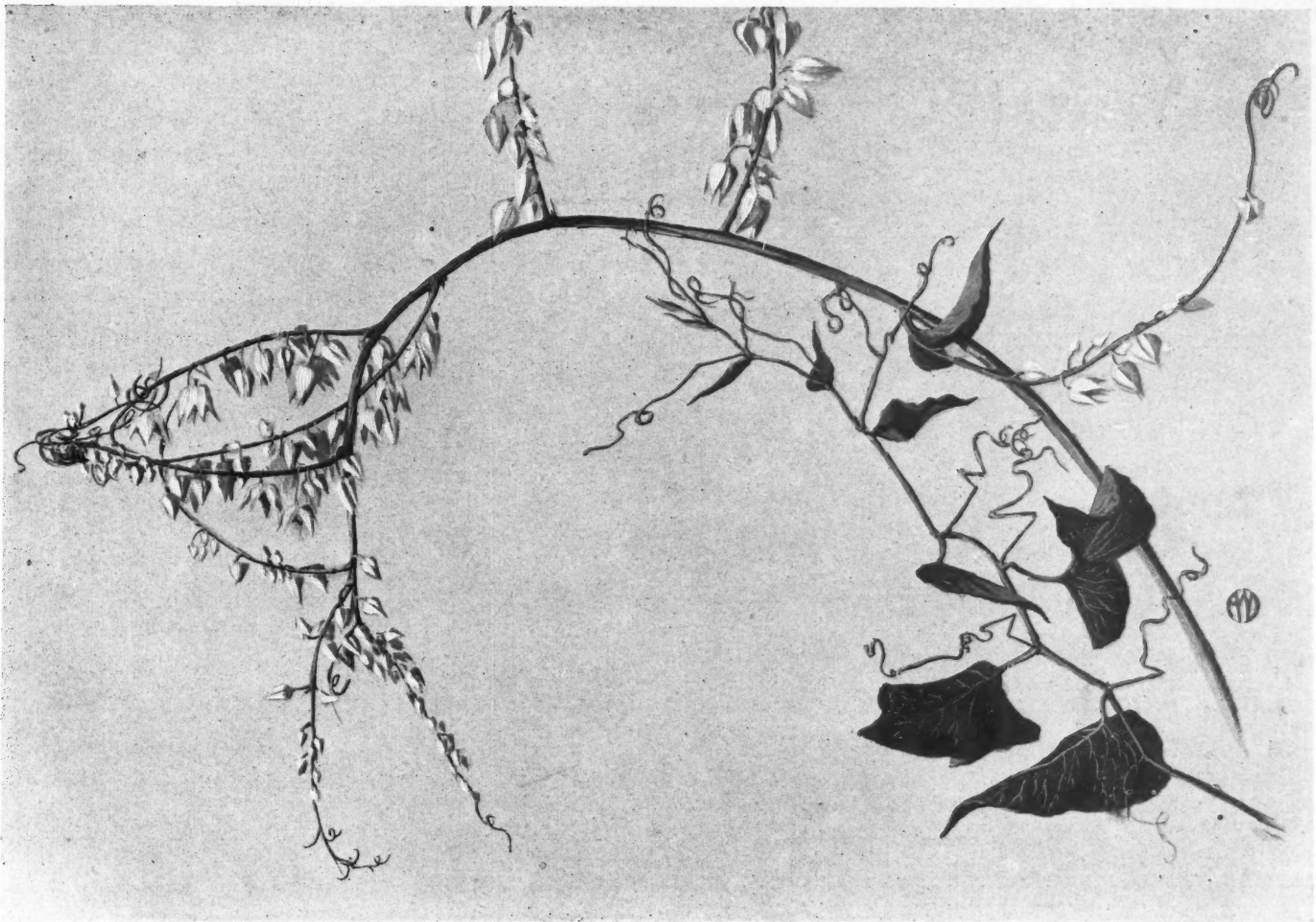
Mary Burnett

THE flowers of the Salvia are a vivid red. The stems of flowers are also red, but a little more brown in tone. The small leaves are a light green but as they grow larger become darker in tone. The stems have a purple tone.



SALVIA—MARY BURNETT





PINK MEXICAN VINE—ALICE WILLITS DONALDSON

## STUDIO NOTES

Miss Fanny Scammel, of New York, has given up her classes there and opened a studio in Piedmont, California; her change of address will be found in the teachers' directory. She writes that she can not express sufficient appreciation for the affection and regret shown by her pupils at parting.

The cup and saucer design attributed in August KERAMIC STUDIO to Miss Ophelia Foley is the work of Miss Nancy Beyer. The latter has resigned her position with the Duquesne Ceramic Club and will take the position of Art Instructor at Kendall College, Tulsa, Oklahoma.



## SHOP NOTE

Dorn's catalogue of San Francisco has just arrived at this office and we not only congratulate them but the Art Printing Company of San Francisco, which did the work.



## SWINDLING AGENT

We have been put to a great deal of annoyance by a swindling agent who changes his name in every town and offers combinations of KERAMIC STUDIO, Palette & Bench, Art Decoratif, Dekorative Vorbilder, etc., at ridiculously low prices. We have repeatedly warned our friends against giving their money to an entire stranger. Is it not better to place your order with a *reputable* dealer or subscription agent to whom you can complain in case of non-receipt of the magazine, or send direct to us? We will guarantee to

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Mrs. L. L. B. M.—You should have no trouble with Miss Ehler's formula as a great many people use it very successfully; you are probably not using the proper proportions. Another good outlining black is the Muller & Henning Outlining Black. It comes ready prepared; use lavender oil for thinning it. There is no regular rule for using colors as any colors will harmonize if you key them in the same scale. I would advise you to use the treatments given for the different studies in the KERAMIC STUDIO. A good plan is to make a test plate. Divide a flat plate in about 30 sections and take the color combinations given in the magazine and make tests of them on this plate and then you will be able to see what colors harmonize and make combinations of your own.



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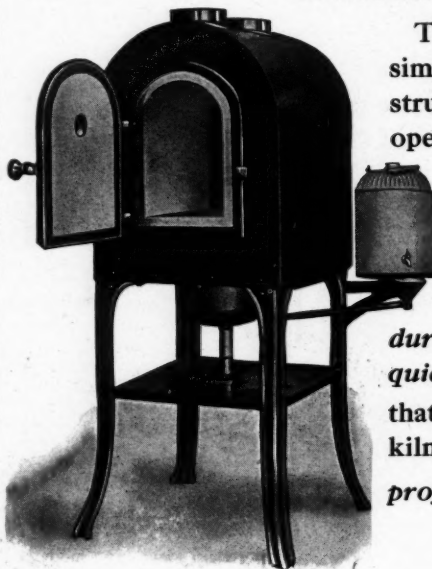
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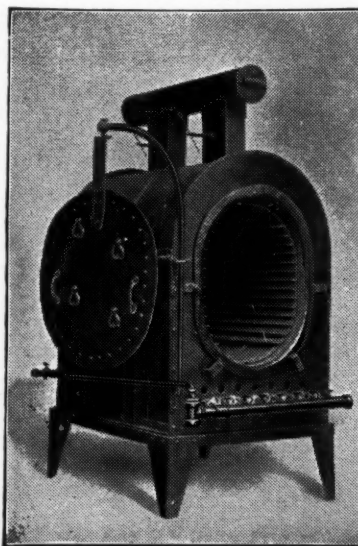
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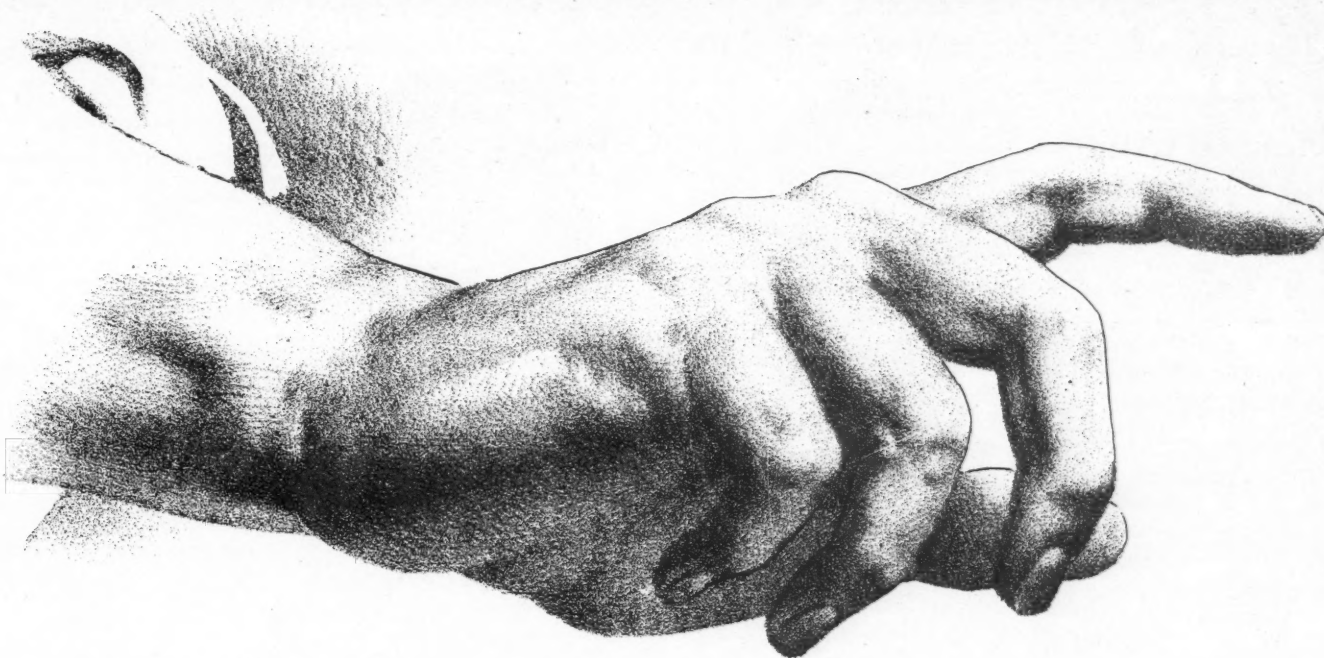
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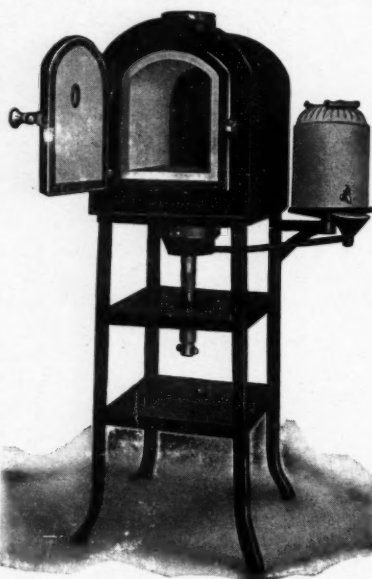
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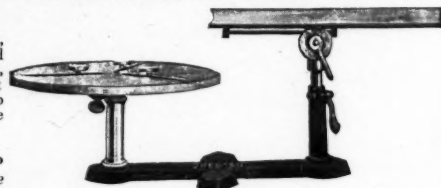
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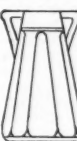


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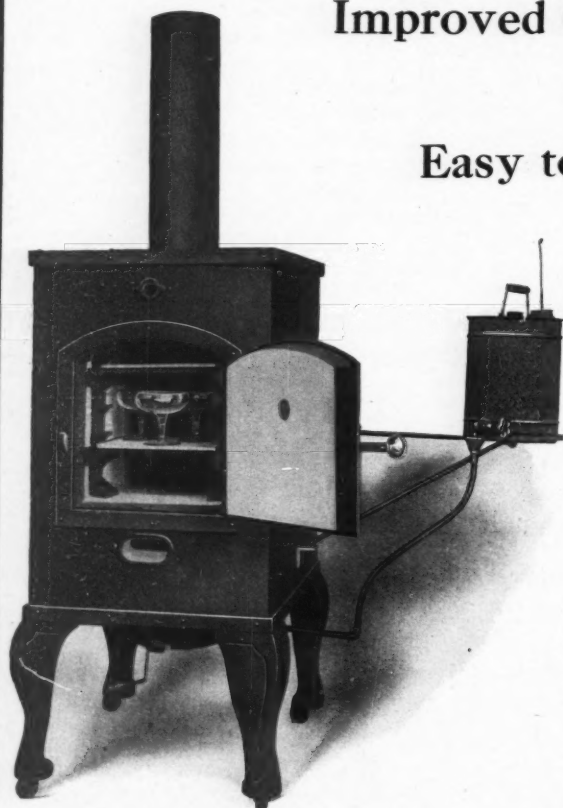
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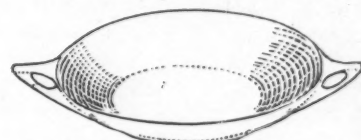
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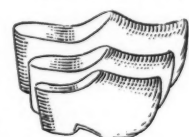


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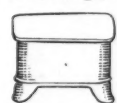
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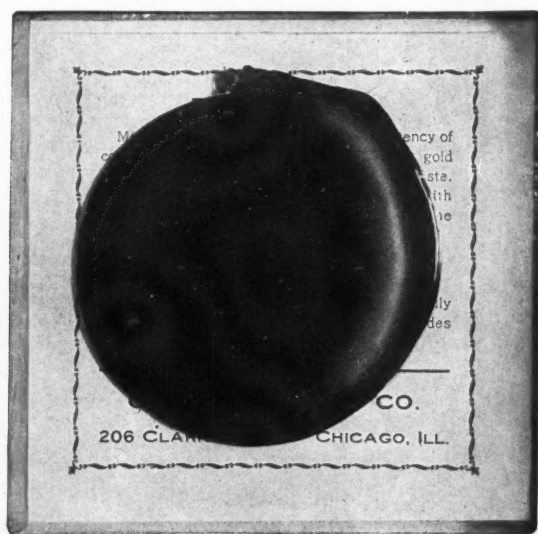
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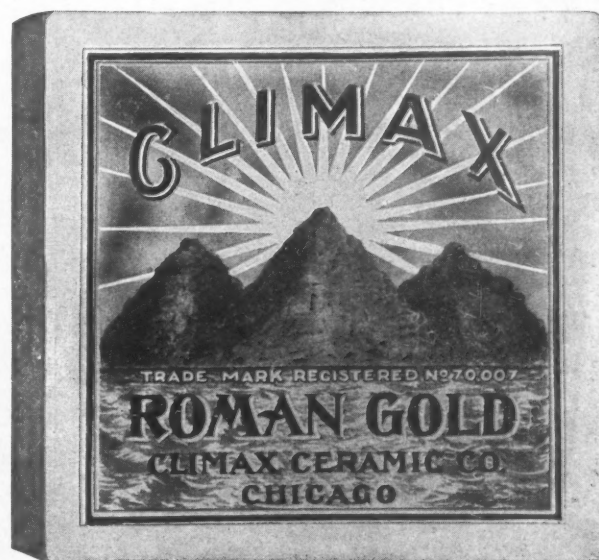
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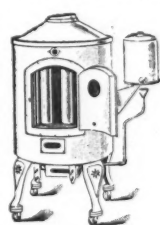
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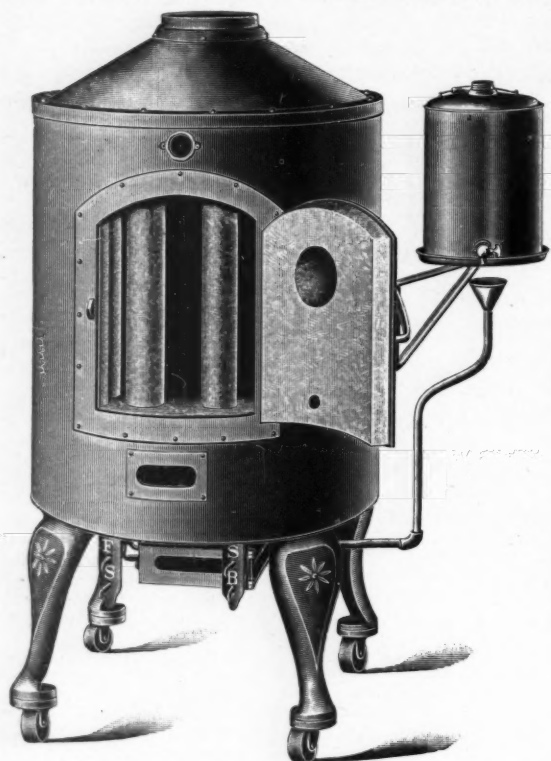
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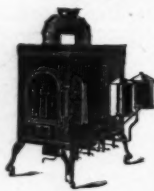
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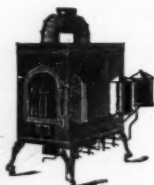
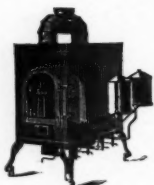
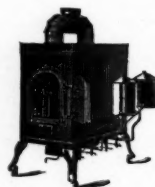
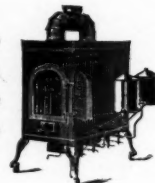
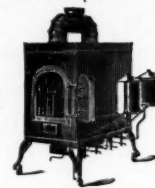
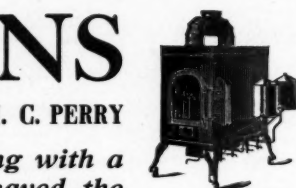
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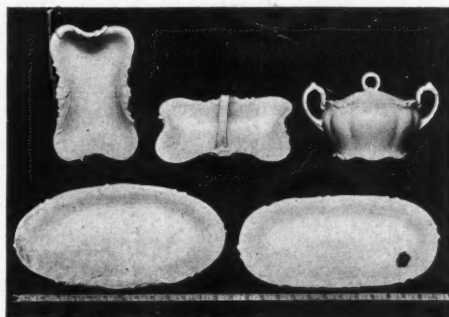
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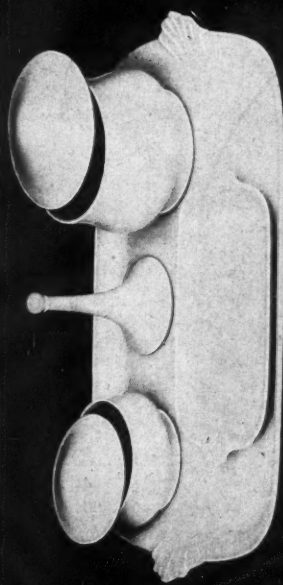
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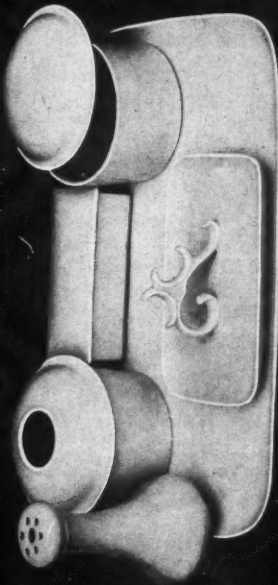
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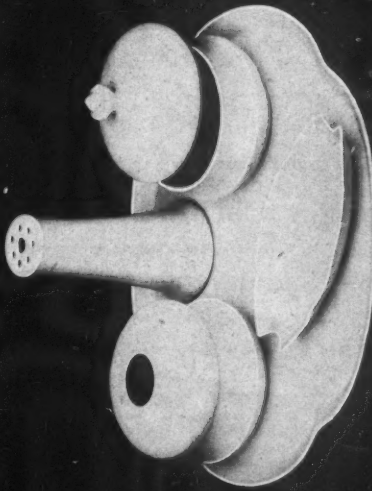




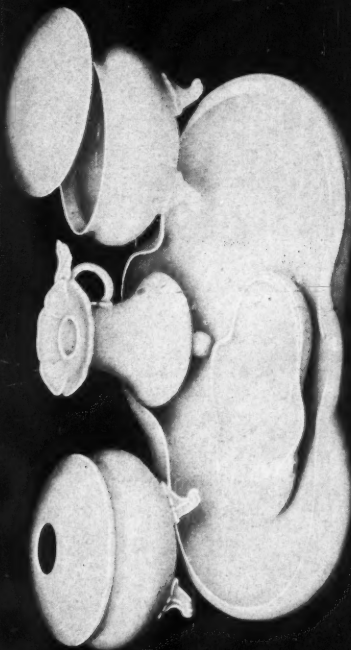
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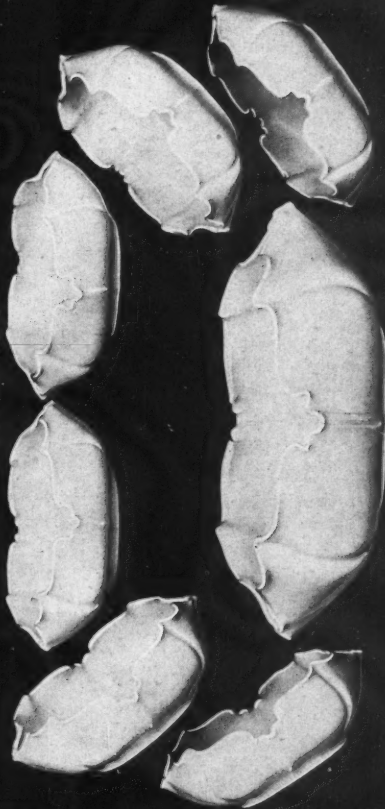
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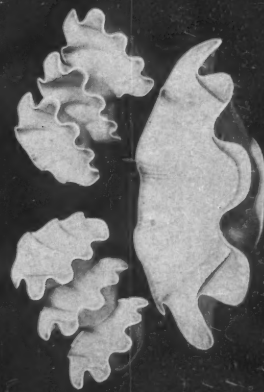
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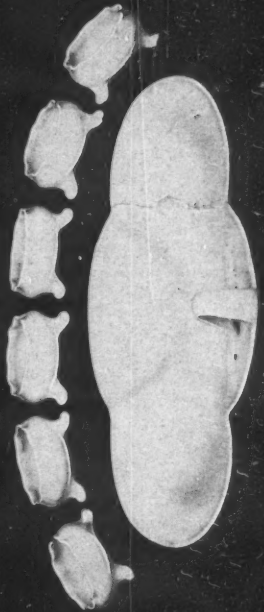


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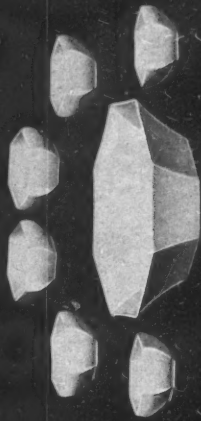
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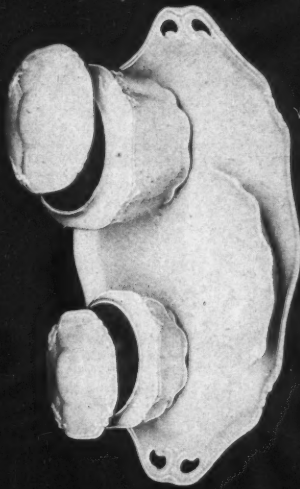


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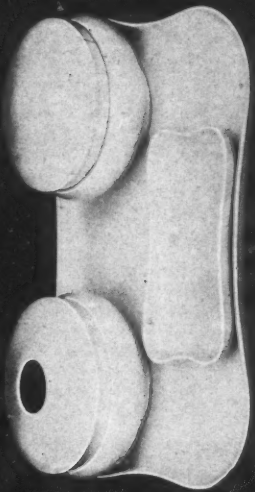


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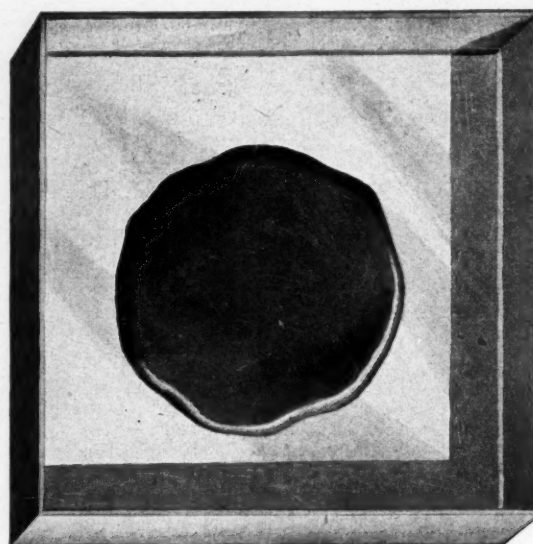
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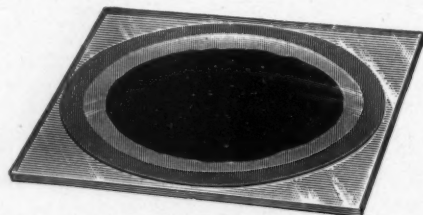
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